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The Archetypal Analysis of Tomorrow by Graham Swift

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ABSTRACT

This study entitles the Archetypal Analysis of the text *Tomorrow* by Graham Swift. This psychoanalytical study explores the entire personality of the protagonist of the novel on the basis of Jung's theory of Unconscious and Archetypes. This study dissects the character of protagonist through the revelation of personal, collective unconscious, and repressed desire. Also, it draws its attention towards different kinds of archetypes as suggested by Jung and its universal application on the protagonist of the novel. The qualitative method was used for this research work that laid its emphasis upon the continual flow of protagonist's thoughts and memories. The recollections of memories of the protagonist will help better to scrutinize the text by applying Jung's theory. Jung's theory will attest that an individual just like the novel's protagonist can bring its unconscious mind into his consciousness through a mental effort of recalling.

Keywords:

psychoanalysis,
archetypal imagery,
personal and collective
unconsciousness, stream
of consciousness

Introduction

Graham Colin Sift is a prodigious author known for his specialty of psychological fiction. He is also crowned with the nomination of one of the Best of Young British Novelists.

This research aims to scrutinize Swift novel *Tomorrow* under the lens of Jung's theory. Jung's theory will help to dissect the characters and the typical archetypes associated with their personalities with a special focus on the protagonist. This research highlights the three major archetypes of Jung and its ultimate impact on the persona. In addition to that, it will also draw the differences between the personal and collective unconscious ideas of Paula, the protagonist. This qualitative study will analyze the particular text in the light of Jung's views about the unconscious mind of the main character and how she brings her personal and collective unconscious states into consciousness.

Literature Review

A literature review is defined as the work which states the literature relevant to the topic linking up the subject with the content which highlights the area of research.

The theory of archetypes literally means “first print” and it refers to those images in the human mind that have been present since the ancient times. According to archetypal and unconscious theory (1934), archetypes are the building blocks of consciousness that are repeated in the forms of art, literature, architecture of different cultures all over the world. In this regard, the first elaborative literary criticism that uses archetypal and unconscious theory in the study of literature is *Archetypal Patterns in Poetry* (1934). This book has demonstrated the author’s personal interest in a way in which ancient symbolism is used and replicated throughout a long period of time. This book also explores the symbolic figures and situations that are commonly observed in the popular works of literature such as Shakespeare’s *Hamlet* and S.T. Coleridge’s *The Ancient Mariner*. So, this criticism claims the priority of archetypal theory that there is a “trans-historical collective unconscious” that is visible throughout the literature of various cultures. This book further declares that certain poems or prose contain a specific emotional significance and this happens due to the excitation of unconscious forces which knows as archetypes, as suggested by archetypal theory and unconscious. These archetypes or unconscious forces are the recurring, primordial, inherited images that determine an individual’s present exposure (Bodkin, 1934).

McLuhan (1970) has depicted his profound concern for the psychological, cognitive and individual effects technologically mediated environments. McLuhan’s theory of archetypes has been discussed in the book *From Cliché to Archetype*. In this book, McLuhan has presented a distinct perception regarding the theory of archetypes. McLuhan has considered a relation of interdependence between cliché and archetype. Cliché basically means a phrase or expression that is overused or used outside its original context, so that its original impact and meaning are lost. The relationship between cliché and archetype according to McLuhan is a kind of relation in which the extensive use of a cliché turns the old cliché into a new archetype. In this way, as human’s objects are produced by recurrence, the archetypes become the basic forms, ground, and a medium or environment for human action. According to McLuhan (1970), on the concept of archetypes, “The archetype is a retrieved awareness or consciousness. It is consequently a retrieved cliché—an old cliché retrieved by a new cliché. Since cliché is a unit extension of man, an archetype is a quoted extension, medium, technology or environment” (p.18). In this way, McLuhan has attributed Jung’s theory with the notion of archetypal unconsciousness in his book to explain the psychological process and its relationship with archetype and consciousness.

Moreover, McLuhan (1970) has recognized some limits in the Jung’s perception regarding the theory of archetypes and unconscious. McLuhan is of the view that the archetypal theory has been justified by Jung by representing a number of examples of archetypes in different cultures and ages. Accordingly, archetypes are basically a primordial symbol as affirmed by McLuhan. “Jung accounts for his theory of archetypes by means of the hypothesis of a collective race memory, although he is well aware that there is no scientific acceptance for such an idea. McLuhan (1970)’s justification, however, for using the concept of a collective memory is based on the recurrence over a wide area of archetypal patterns in artifacts, literatures, arts, etc., apart from the shaky scientific basis” (p. 20). Besides this, McLuhan asserts that the theory of archetypes contains

some element of metaphysics as well. He further illustrates that the crux of archetypal theory lies in the particular phrase of “psychic residua”; it means the presence of inherited characteristics in the mind as restored in the collective unconscious. Upon the metaphysical nature of archetypes McLuhan States that “Complete scientific proof of such an assumption would be impossible, but it is important to recognize that just as Jung’s psychology is continually on the point of becoming philosophy so this scientific-sounding statement of what Jung feels to be true is essentially metaphysical and must be judged as such” (p. 17). He also affirms that the theory or concept of archetypes has been well elaborated and recognized by Jung. Almost every author or critic has different definition and notions for the theory of archetypes. As for Jung, archetype is an innate structure and a morphological construct which is being aroused through human evolution. On the other hand, as for McLuhan archetypes are inseparable from cliché in a complex dynamic of metamorphosis. McLuhan has considered the concept of archetype as a dynamic process. Jung is of the view that archetypes reside in the contents of the collective unconscious but for McLuhan, archetypes are forms that are defined by repetition and retrieval. McLuhan’s notions regarding the theory of archetypes highly suggest that McLuhan is interested in understanding the phenomenon of mind and how the past affects the present. McLuhan as represented his vast idea on this theory because he wants to know how media affect the human’s mentality, culture and social interactions as he is a media theorist. Also, McLuhan has developed his understanding for the theory of archetypes while keeping the cultural perspectives into his consideration.

The archetypal and unconscious theory transcends into individual’s collective unconscious as ancestral or universal essence need some evidences and modifications to support this claim. Neher (1996) disagrees with this theory’s notion while declaring them as flawed. The theory clearly believes that archetypes in collective unconscious unites individual with the outer world that surrounds him. Contrastingly, Neher opposes with this idea while stating that the theory of unconscious and archetypes by Jung lacks the scientific explanations and proof due to which this theory seems to be somehow vague and illogical. It would be better represented with scientific explanations while eradicating the false essence of the theory.

The literary critics examine that literature is structured by widespread, communal thought patterns known as “archetypes”. Such literary critics have elaborated the theory of archetypes and its role in the unconscious part but with a different approach and function. They believe that archetypes reside in the profound part of shared human psyche and that is collective unconscious. This collective unconscious further works as a “communal inheritance”. Even when cultures are being separated by time and space, they see shared reality through the patterning of different symbols and their connotations. Further, these archetypal patterns then allow literary critics to understand the literary discourses of different cultures and societies. Besides this, there are some other literary or myth critics that focus on culture, not the psychology, as the inherited transmitter of archetypes. These critics see literature as versions of social practices or past religious rituals which bound human society and thoughts to archetypal patterns that further passes from generation to generation. However, these social or religious practices are spontaneously transferred into the

unconscious mind of the humans. In this way, literature and psychology are interlinked (Staton,1987).

Literature and psychology are inseparable because literature is about culture norms and values which are being shared collectively in the social community. These shared notions are then unconsciously stored in the unconscious of every individual and in this way, he/she becomes the part of that community and shared collective unconscious. This research also centers its attention towards the archetypal and unconscious theory associations with the literature of Swift's *Tomorrow*.

Research Questions

- Highlight the personal and collective unconscious states of mind of the protagonist through her disclosure and narration?
- How is Jung's theory of archetypes applicable to the characters of the novel?
- How the unrevealed archetypal images have been illustrated in the novel? (Self, shadow, persona)

Methodology

The center of this qualitative study is on the discussion of psychology of protagonist in the novel *Tomorrow* by Swift under the umbrella of Archetypal theory of Jung. The random selection of Swift's rich and realistic at the same time literary work helps to demonstrate the situations of the protagonist and their psychological consequences. The purpose behind this study is to identify the role of memories in one's life through stream of consciousness. It will further highlight the three major archetypes of Jung and its ultimate impact on the persona. Additional to this, it also draws the differences between the personal and collective unconscious ideas of Paula, the protagonist. So basically, this study analyzes the particular text in the light of Jung's views about the unconscious mind of the main character and how she brings her personal and collective unconscious states into consciousness.

The approach employed in this study is content analysis. Content analysis is a flexible research method for analyzing texts and describing and interpreting the written artifacts of society (White & Marsh, 2006). In this study content analysis of the Swift's novel is a major focal area. Through the major characters in particular and minor characters in general all the major aspects of the text have been analyzed under the frame of Jung's theory (1968) published in 1985. The framing analysis centers on the archetypal and unconscious theory which emphasizes on different archetypes of the Protagonist, Paula and its influence on her personal and collective unconscious. This research study also appraises the universal theme of parenthood that how it is imperative to run a smooth and healthy matrimonial union.

An Expedition of Paula's Unconsciousness

Every individual holds a specific personal unconscious storehouse that varies from individual to individual. As Jung has said a kind of mental effort is required to recall everything about life that has been stored into personal unconscious since our birth. It is noteworthy to mention that personal

unconscious contains all the temporary forgotten and repressed memories but they can be recalled again and again in life. Sometimes it happens that any present incident leads an individual to his/her past incident. Also, sometimes an individual is consciously willing to recall anything about life just like Paula Campbell, the protagonist. Graham Swift has represented a kind of protagonist who brings reader near to her personal unconscious by revealing every single main event of her life that has been restored in her mind for many years. Her mental effort to recall them is that she herself wants to play a flashback of her life through her internal monologue while addressing her sleeping twins of sixteen years age, Kate and Nick.

The very first period of Paula's personal unconscious discovery is about her and Mike's love story. She starts opening her recollections of personal unconscious by getting conscious of it and states that she has met Mike when she was twenty and he was twenty-one in Brighton in 1966 at Sussex University. They were present there to study their respective degrees and got familiarize with each other during that "We were making love, but we were also falling, falling in love. It's possible, I assure you, for the two things to happen at once. I'm the proof" (Swift, 2007: 26). In this way, Paula brings up her conscious self and sleeping twins into her personal unconscious throughout the novel. Now in between telling about her past love life she immediately shifts towards her children. While recalling her repressed memories of personal unconscious with Mike she also starts recalling about her children's memories (it is also a part of her personal unconscious that she is remembering) in their present house where they have just celebrated Kate and Nick's sixteenth birthday. "All your memories, just about, are in this house. All your life, just about, is within these walls" (Swift, 2007: 17). Through these discussions it is evident that there is a continuous flow of Paula's memories and emotions regarding her life and then she shifts to the memories of her children.

Gradually, the old repressed memories of Paula regarding past moves into present again. Where Paula affectionately admits her love for Mike, her children and the house in which they are living. This highlights the love-bond of a woman with all her precious ones. Paula's again and again appearing of memories shifts declare that there is the strong interference of any memory into any other memory. Her flow of thoughts and emotions is on running mode without any pause. "I love my husband. I love you, my precious, I love this home" (Swift, 2007: 38). Furthermore, Paula uncovers about her and Mike's parents to her children. Through Paula's character, it can be analyzed that any individual has the ability to make his personal unconscious "conscious" only when he/she is ready to do that. Paula is drawing an association between her conscious (ego) and personal unconscious parts of psyche.

Afterwards, Paula recalls another episode of her personal unconscious with the arrival of a new character who is Dr Chivers. He is the one to whom Mike consult about his biological disorder regarding reproduction. Paula states that it was really difficult for Mike to cope up with this strange situation as it was a matter of manhood. That was actually the major crisis of their lives. Paula admits that their lives had been changed to a great extent. Even there was a gap between the two and gap of inches in bed between them. While Paula is unveiling about the chief reality of her personal unconscious to the readers then she suddenly interrupts this topic with the hindrance of

another memory record of a “cat”. The role of cat is one of the major memory records of Paula’s personal unconscious. Otis the name of their cat enters into the lives of Paula and Mike when both of them were parentless. Otis was the substitution to their deficiency of parenthood. With the passage of time, Otis became the crucial element of their lives and particularly of Paula’s recollection of memories. Paula confronts that the cat acted like a catalyst to fill the gaps in their incomplete lives. Then Paula narrates another part of her memory box when Otis was missing. “Our cat went missing. Hardly an earthquake” (Swift, 2007: 137). When Otis arrived, it was so weak and couldn’t survive any longer. The missing part of Otis was like a killing time for Paula to pass out. However, the absence of Otis brought a new character, the vet into the life and indirectly memories of Paula. Vet was the doctor of Otis who medicated it when Otis was ill. Now the reader is totally alert into the memories of Paula of Otis and suddenly Paula moves into her another memory record.

Alan Fraser was the vet of Otis and a very influential person for Paula. “Child substitute” were the very first words the vet uttered when he saw Paula with the terrible condition of Otis. However later on, the vet gave an advice of “artificial insemination” to Paula in order to make up her family. “Without Otis you might never have found your way into the world” (Swift, 2007: 112). This was a new turning point in her life and Mike as well. This cure was a thing that had changed their lives ultimately and entirely. “By mid-September I’d become pregnant. Though it’s not that bit, you’ve always been able to work that out that will be such news to you.” (p. 153). Child substitutes in the form of a cat is another major thing in Paula’s personal unconscious. The cat somehow compensates the repressed need of Paula of mother-hunger. So ultimately the memory of cat is also stored in the personal unconscious of Paula of which she becomes conscious after recalling all the events with Otis. In another way it can be also clearly said that Otis is the pure-fine witness of Paula’s repressed desire to have a child and to love someone. Otis somehow provokes Paula’s oppressed and restrained desire of having a child through another way. According to Jung’s ideas, unconscious mind is basically a reservoir of repression in the form of repressed memories and desires as well. While loving and sharing her life with Otis, Paula is somehow compensating her repressed desire and tries to cope-up with it. Unfortunately, after Otis’s death, it becomes almost impossible for her to contrive with empty life. Finally, then she decides to have a child through artificial insemination and getting a way out of her repressed desire.

The part of human psyche is the collective unconscious as suggested by Jung. Jung has declared that when any of the desires of an individual doesn’t fulfill so, that particular desire stores in his personal unconscious and troubles him for the rest of his life. That unfulfilled desire ultimately becomes the “repressed desire” and resides in the personal unconscious of the individual, just like in Paula’s case. Collective unconscious exhibits all the societal notions that are being running through generations to generation and are stored unconsciously into collective unconscious part of the person. Collective unconscious is opposite to personal unconscious because it is not personal or private to any one person. For Paula her collective unconscious occurs in her mind when she starts realizing and feeling her instinct of mother hunger. The feeling of becoming parents and particularly a mother is a natural desire that everyone has. It is a universal

need and desire to survive and produce offspring. After her marriage with every passing year she strongly feels to satisfy her collective unconscious desire to be a mother. Her mother hunger builds its place in her mind through collective unconscious. In order to calm her need of collective unconscious she get herself pregnant with the help of another man. This is how the repressed desire of her collective unconscious has been accomplished. Through the case of Paula, it can be examined that it is almost impossible to resist any desire, need or notion of collective unconscious because that is the part of our society and existence. Besides this, it is actually Paula's collective unconscious that arouses her personal unconscious to feed her desire and mother hunger. In this way, there is a sort of association between Paula's personal and collective unconscious. This is so because it's always a certain environment and society that shapes an individual's personality and his wishes too. So same is the case with Paula and any other person too.

Analyzing the role of Paula's personal and collective unconscious in the novel clearly supports Jung's theory (1981). Interestingly, the other concept of "Introversion" (opposite to Extraversion) by Jung (1981) is also applicable on the character of Paula. Introversion is one of the major personality traits that deal with inward thinking, focused internal thoughts and moods without the hindrance of any external stimulation. Same is the case with Paula. Throughout the novel, she only interacts with herself, her inner thoughts and emotions and communicates with her sleeping children. After going through all the memories of Paula, we have seen her life as an amalgamation of good and bitter realities throughout. She has been depicted a very strong character in a way that she possesses a clear memory record through her personal unconscious regarding each and everything. Her memory records of personal unconscious lead her towards her conscious state of mind. Moreover, the themes of reminiscence and flashbacks play a pivotal role in the novel. Paula's complex is very much overwhelming in a way that there are countless elements of emotions and restored memories. Her complex is to become a mother as soon as it can be because it becomes harder for her to resist her mother hunger anymore. Paula is the clear-cut evidence of the fact that any individual has the natural capacity to turn his/her personal unconscious into conscious state if he/she is ready to do so.

Jung's theory (1981) of personal and collective unconscious is perfectly suitable to the psychological study of Paula. In the novel, she awakes her personal unconscious by making it conscious by her mental effort whereas the want of her collective unconscious has been acquired through the existence of Kate and Nick.

Archetypal Elucidation of Paula

Archetype is the rooted thought or image regarding something that appears from traditional norms to the present modern time. The second objective of this research is to intricate the different kinds of archetypes (persona, shadow, self) on the character of Paula. The very first archetype is the persona archetype; persona archetype is about the temporary masks or roles that we do exhibit in front of others. Human psyches tend to put different masks at different situations to live serenely within society. Any individual puts the persona temporary mask consciously that is different from his/her real identity. The persona archetype of Paula is her biggest truth that Nick and Kate are not the biologically offspring of Mike. To the rest of the society and families, Paula always has shown

Mike as the real father of her twins. Even the parents of Mike and Paula are unaware of the fact except Mike's mother, Helen. So basically, there are two identities of Paula and Mike as well inside and outside of their home. Inside their home, they represent their faithful identities but outside of their home they represent the unauthentic identities. The couple decides not to expose their truth to anyone in order to survive tranquilly without any sort of allegations and insulting questions. Paula loves Mike for many years and it is enough difficult for her to admit the fact that her lover and husband Mike cannot provide her with kids. For Mike's respect she throughout her life hides the truth about artificial insemination. Even for Mike also, it is like a brutal trial to compromise his maleness and to accept the kids by another man whole heartedly. "He had to make his way with the two of you" (Swift, 2007: 212). So, both of them conceal their real identities and project the persona in front of everyone. Additionally, the process of artificial insemination does not hold a good repute or common practice even in today's society. People consider it as a disgraceful act to do. This is the one huge reason behind Paula and Mike's personas. The real conscious identifies of Paula and Mike are only uncover to each other. Even Kate and Nick are also not awake of this reality. Now it is noticeable that Jung's idea of persona is vindicated on both the characters of Paula and Mike. Jung's persona empowers an individual to inter-relate with the societal environment by displaying the role of life that the individual is playing just like Paula and Mike. The both of them are familiarized with each other's apparent and real identities and they cope up it with great sensibility.

Shadow archetype is applicable to Paula's character only because the novel merely details about the Paula's character. As for Jung, shadow archetype entails negative actions, thoughts and repressed desires. Everyone likes to hide his/her evil wild desires and actions because such actions are highly agonizing for others. For Paula her shadow archetype occurs when she secretly commits adultery with the vet of Otis. At first, she develops a close relationship with him and then she does a sin of adultery even for a single night. She spends a whole day and night in Paris with him without the awareness of her husband, Mike. The unethical relationship of Paula outside her marriage attributes her shadow archetype that unveils her wild passions and action. "There was dinner talk, there was preamble, there was even, I'm sure, during the thing itself, some gasping sex talk- but there was precious little pillow talk. I slept with him, I slept with our vet" (Swift, 2007: 178). This marks the darker side of Paula that remains concealed from everyone, from Mike too. Besides, Paula never confronts her sin to anyone except her children in her internal monologue. Insemination cannot be considered as a shadow archetype of Paula in a way that Mike is conscious of all the process and offers his consent in this matter. Opposite to this, adultery is the destructive form of energy of Paula. For a single unmarried girl having a physical relationship is not considered as an act of shame or sin but for a married woman adultery depicts her fickle nature. So, this is the shadow archetype of Paula that can bring chaos between her and Mike relationship but luckily, the shadow archetype of Paula remains unknown to her husband and the society.

Self-acts like a balance between states of consciousness and unconsciousness and its ultimate aim is individualization that comes with self-knowledge. Basically, self represents the psyche of any individual as a whole. If we rely on Jung's idea of self so he believes that self is

attainable at the middle age that is from 35 to 40. Paula, a 50 years woman has availed her self-archetype. Paula has got pregnant at the age of 35 which is a middle age. Finally, when she has got her twin babies, she almost feels the completeness within herself and the sense of final contentment. “The whole complete and entrancing set all in one go and, as it proved, a boy and a girl. A nuclear family. Twins” (Swift, 2007: 204). By the age of 35, she is conscious of all her personality traits and experiences. At the age of 50, Paula seems to be a successful woman from every aspect. She is a well-educated woman along with a faithful husband and a couple of children. So, she is a well-stable woman with an established and secure family. This gives completeness to her personality. All her past experiences have shaped a woman that she is today. Her future seems to be all secure because all her wishes has been fulfilled. She prosperously has got a husband of her choice and two babies at a time. “Mike’s wife and a mother: my complete and exact position in life” (Swift, 2007: 245).

The crux of this chapter is that everyone has bad and good side within himself like Paula. The wild darker side is mostly remains concealed in front of the society and only that individual remains conscious of it. The persona and shadow archetypes are the two versions of any human being. It is very necessary to go with both the archetypal versions in order to survive with the society harmony. Sometimes, it also happens that both persona and shadow archetypes overlap with each other and become the larger part of the personality. Also, Paula’s shadow archetype that means her wild unethical actions depict that she has broken the archetypal image of a wife. As a wife, she is not supposed to have an affair with other man and then she intends to hide it with her husband Mike and maintains her persona archetype in front of her husband and society as well.

Conclusion

Through the exploration of Jung’s theory of Unconscious and Archetypes (1981) on the protagonist Paula of novel *Tomorrow*, the different aspects of the personality are come to be recognized. It is to be well-considered now that an individual’s personality is framed by his/her own past experiences, memories and societal boundaries in which he/she lives. Usually, it is not easy to understand or judge any person on his/her apparent realities; rather a strong psychological examination is required in order to get into the depths of any person. Through the study of character Paula, it can be said with surety that the role of past memories is throughout impactful in anyone’s life. Paula who goes deep into her past memories and while living in her present, she refreshes all the good and aggrieved realities of her past by turning her personal and collective unconscious mode into conscious mode.

The personal and collective unconscious of Paula develops her personality to the present and it is noteworthy to mention that the individual himself and his environment both are equally responsible for his entire personality improvement. Through the personal and collective unconscious study of Paula, the overwhelming impact of repressed desire or memory becomes evident. The role of repressed desire is always very essential for the psychoanalysis of any character. Paula as a woman couldn’t resist her repressed desire of becoming a mother over again and again so, she ultimately decides to go for another way in order to accomplish her oppressed desire and to attain her complete individualization. Her “self” state occurs through her self-

knowledge of harmonizing between consciousness and unconsciousness and by fulfilling the need mother hunger. Paula's quest for an internal monologue while addressing her sleeping children reflects her willingness to refresh her personal and collective unconscious memories by becoming conscious of it through stream of consciousness. Besides, Jung's theory of personal and collective unconscious depicts that an individual like Paula can be categorized into two varying mental stabilities and both can overlap with each other.

Moreover, the archetypal division of Paula into persona and shadow declares that every person possesses two different identities at a time. The one identity of persona archetype is maintained as social masks to live in the society calmly. On the other side, the shadow archetype is usually veiled to hide personal wild actions from the rest of the society. Paula is almost successful in managing both archetypes of her personality but, she represents her true identity to herself only. In fact, it's a universal fact that every individual chooses to keep hidden his/her private portions from the world.

In a nutshell, this study unfolds the complete individuality of Paula with the help of Jung's (1981) theory's dissection and it declares that an individual's personality can be split up into different sections and their effect as a whole on the psyche development.

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